



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of *Arcadia*; RANNEY's truthful readings of character and every day life; besides excellent specimens of FISCHER, ASHTON, WENDEROTH, ROSSITER, BAKER, LANG, GIGNOUX, BOUTELLE, BIRCH, ODDIE, KELLOGG, AMES, DOUGHTY, MAYR, BLAUVELT, WEIR, RUTHERFORD, VOLLMERING, GIFFORD, LANE, BRENT, HUBBARD, CLONNEY, DASSEL, CASILEAR, MAY, MILLER, CRANCH, CHAPPEL, GERRY, HEINRICH, LIBBY, MORTON, HEINE, BOARDMAN, STILLMAN, MCENTEE, KUMMER, WEBER, HOFER, NAHL, WOODSIDE, HALL, EASTMAN, MCCONKEY, RICHARDS, FLAGG, SEBRON, INNES, and many others.

THE NATIONAL ACADEMY AND THE ART-UNION.

The enemies of the Art-Union have always regarded the hostility which they imagined to exist between that Institution and the National Academy of Design, as a strong point in their favor. A recent occurrence having clearly shown that there is a great deal of good feeling still prevailing between the two societies, some scribbler attempts to distort this very exhibition of friendship into an occasion for arousing jealousy and ill-will. We republish a part of his contemptible article, and, also, the notices of it in the *Courier and Enquirer*, and *Evening Post*, which make any further statement of facts or comment on our part unnecessary.

The extract is as follows:—

"The *National Academy*, having become heavily in debt, has been deliberating on some mode of extricating itself; finally, it proposed that each member paint a valuable picture, and that a lottery be opened for their disposal, and thus sweep away their debt by the effort of their brushes. This is certainly a good idea. Now, what does the President of the *Art-Union* do? On learning that the members of the Academy have determined on this mode of appealing to the public generosity, this Cromwell of the Fine Arts attends the meeting of the Academicians, and pledges the funds of the Art-Union for the purchase of their pictures at (we are told) their own prices.

"Now, it is well known that the leading artists of the country are opposed to the picture dealers of the Art-Union, it may be worth while to enquire why the President of that concern places himself in this questionable relation with the members of the Academy. Is that officer desirous of averting the approaching judgment which awaits his administration of the affairs of that unknown, but yet to be explored, corporation? Are Weir and Gray, Durand and Mount, Flagg and Ingham, Page, and a host of others, to be appeased by this offer? Have the members of the Academy fallen so low as to avail themselves of this new mode of paying debts? If so, scarce two years will elapse ere they will take orders from the President and Directors of the American Art-Union for the groceries and garments necessary for their families' support and clothing."

"We learn that this scheme is not yet accomplished, but from the fact that some of the popular artists of the day, who are largely subsidized by the Art-Union, under cover of purchasing their pictures, are in favor of the discreditable scheme, we fear the bargain will be accomplished."

The *Courier* says:—

"The above is from a weekly paper, the existence of which is probably not known to one in a hundred of our citizens. We copy it, simply because it illustrates admirably the character of a portion of the hostility which the AMERICAN ART-UNION is forced to encounter. The facts of the case, as we learn from a member of the Academy, are stated correctly in the main. Mr COZZENS, the President of the Art-Union, was present at the Academy meeting as an honorary member, and by special invitation. It was there stated, that in fitting up its rooms, the Academy had incurred some debts: not to a large amount, but beyond its available means. The question was raised, How shall they be paid? A subscription by the members was suggested, but it was decided to invite artists of the Academy to contribute pictures, the sale of which should furnish the funds required. The next question related to the best method of selling the pictures thus furnished. Propositions were made to sell

them at auction—to sell them by lottery—to dispose of them to individual members, &c., &c.—to all of which objections of more or less weight were interposed. Mr. COZZENS then came forward with a proposition, which was received with universal applause. He said that the managers of the Art-Union had the most entire confidence in the artists of the Academy, and that they would very gladly extend to the institution whatever aid might be in their power. He, therefore, felt entirely at liberty to say, that the Art-Union would purchase these pictures at prices which should be perfectly satisfactory to the officers of the Academy. The proposition was welcomed by hearty and unanimous applause, not only as relieving the Academy from a serious embarrassment, but as affording unmistakable evidence that, whatever ill-feeling might hitherto have existed between the two institutions, had died out, and given place to sentiments more in harmony with the common objects which both have in view.

"And this is the transaction which malignant and reckless scribblers represent as dishonorable to the Academy and the Art-Union! Can any clearer proof be required of the unprincipled and selfish nature of the hostility which the Art-Union encounters? The 'members of the Academy' have, it seems, 'fallen so low' as to sell pictures, which their artists have nobly and voluntarily contributed, to pay their debts! And the Art-Union has also 'fallen so low' as to buy them, and pay for them! We are glad that the Academy has thus escaped the only embarrassments which it has encountered, and we trust it may never have to contend with a worse enemy than the Art-Union proved itself in this instance."

The *Evening Post* has the following on the same subject:—

"Certain late proceedings of the ACADEMY OF THE ARTS OF DESIGN, in this city, having been erroneously stated, we make it a matter of duty to give the true account, which we are able to do from personal knowledge.

"A meeting of the Academicians, Associates and honorary members, was held week before last, at the Academy. Mr. Durand, the President, stated that in consequence of the fitting up of the rooms of the institution, a debt had been contracted, for the payment of which there were no funds on hand. He said that, in conversations among the artists, it had been suggested that the means of satisfying the debt might be raised, by each artist painting a picture, to be disposed of for the benefit of the Academy. This plan, he remarked, had been favorably received. If it should be adopted, the mode of obtaining the money for the pictures was to be settled; a raffle he observed, had been proposed.

"Mr. Cozzens, the President of the Art Union, who was present as one of the honorary members of the Academy, rose and said that he hoped resort would be had to no such method. The Managers of the Art Union were purchasers of pictures, and were acquainted with the capacity of the artists who belonged to the Academy. He would say, in their behalf, that the Art Union would take the pictures at such a price as might be fixed upon them at the treasury of the Academy. The proposition was heard with great satisfaction by the artists, as indicative not only of a friendly and a liberal feeling, but of a generous confidence. A paper was immediately drawn up for the signatures of the artists, each engaging that he would contribute a picture to be disposed of for the benefit of the Academy, which was signed by all the Academicians and associates present. A committee was raised to fix the value of the collection of pictures produced for this purpose, when they should be finished and presented for acceptance. The offer of Mr. Cozzens was exceedingly opportune and advantageous for the Academy, and no doubt had its effect in causing the subscription to be filled up with the alacrity which was manifested.

ART-UNION CRITICS.

We have spoken elsewhere of attempts to injure the Art-Union, on account of its refusal to buy poor pictures. It is assailed in other quarters for a precisely contrary charge—to wit, that it buys nothing else. The critics of the studios attack it for being too fastidious—the critics of the drawing-rooms for being too tolerant. We suspect that very few of this last class of objectors form their opinions on an accurate knowledge of what has already been accomplished by American artists, and an intelligent comparison of their present with their

former productions. It is simply because the fault-finders know not which pictures are good and which poor, and in what particulars, that they utter these wholesale censures. An easy way to obtain the reputation of a connoisseur, is to ridicule every work of Art, excepting such as have been praised by critics whose judgments no one dares to dispute. This affectation of fastidiousness suggests to careless observers the idea of an elevated standard, formed by wide observation and deep study. We fancy that these shrugs of the shoulders and contemptuous curls of the lip must proceed from a taste which nothing but the sublime Forms of Michael Angelo or the beautiful Expression of Raphael can satisfy. The best way to confound these hypocrites, is to get from them, if you can, the reasons of their disgust. Before they have spoken ten words they show the shallowness of their opinions. So long as they confine themselves to talking generalities they pass for veritable *cognoscenti*; but let them descend to particulars, and their stupid ignorance is unmistakable. The donkey in the lion's skin made a respectable appearance until he opened his mouth. He shook his head, and frowned his general dissatisfaction at matters and things about him in a manner that quite frightened his companions. But when he began to bray every body saw he was nothing but an ass.

There are several reasons why the Art-Union Gallery is a favorite subject for these wisecracks upon which to display their absurdities. In the first place, the collection is an American one. There is altogether more safety in ridiculing it than if it were of European origin. In that case they might ascertain to their horror that the pale scriptural piece they had been deriding was by Scheffer, and "the villainous green landscape" by Lessing; while to call Durand's pictures "daubs" and Woodville's "pot-boilers," may exalt their reputation for severity of taste amongst their admirers. In the next place, the Gallery is one of the city shows, and free to all the world. It is as common as the street. Whole platoons of pedestrians turn into it from the side-walk, as if it were a new avenue opened between Spring and Broome. It has nothing of the curtained gloom, the subdued whispers, the nicely adjusted toilettes, and the perfume of bouquets which one is accustomed to associate with the exhibition of true "gems"—veritable "bijoux" of Art. Noisy school-boys disturb your meditations, and laboring men, with bundles under their arms, obstruct your view. These pretended connoisseurs suppose that to admire the same picture which pleases an uncultivated mechanic is necessarily a sort of admission of their own want of taste and critical experience; and it is sufficient that the collection is a favorite with the crowd to entitle it to their unqualified condemnation.

But, notwithstanding its neglect by this class, the Art-Union Gallery represents the Art of the country. It is the only complete exponent of the advance made by American artists from year to year. It shows the best they can accomplish. It is one of those facts which are to be duly weighed in estimating the condition and prospects of American civilization. It deserves, therefore, to be regarded indulgently and studied carefully. It is not to be passed over like a collection of alabaster ornaments, or the sweepings of some old picture fancier's rret. The sgaeners